Some Illustrated Books.

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REMBRANDT.

His Life, his Work, and his Time. By EMILE MICHEL. Edited and Prefaced by FREDERICK WEDMORE. 2 guineas net; Japanese copies, 10 guineas net. (W. Heinemann.)

This is beyond doubt the finest illustrated book of the year. From a literary, an artistic, and an engraver's point of view it is a remarkable production. M. Michel is probably the best living authority on Rembrandt, and English readers have in this edition the further benefit of a finely appreciative essay by Mr. Wedmore. Rembrandt's life was a typical artist's life; only in him the artist's traits and passions were vigorous and ardent in proportion to his great genius. The human interest in his biography is very strong. As a contribution to the history of painting M. Michel's life is valuable in the highest degree. Rembrandt's work certainly lends itself to reproduction, but it has never had such a chance before. Almost everything that was accessible has been reproduced, and in the most perfect manner, by photogravure and process engraving. Rembrandt is like Shakespeare: he cannot be abused in good earnest, or carpingly criticised. He is too convincingly strong, too full of warm life. He interests everybody, the finest critics and the most unlearned. Happy those who have the chance of making a closer acquaintance with him through this beautiful book.

DR. FAUSTUS.
From 'Rembrandt: His Life, his Work, and his Time.'

STORIES AND FAIRY TALES.

By HANS CHRISTIAN ANDERSEN. Translated by H. OSKAR SOMMER, Ph.D. With 100 pictures, by A. J. GASKIN. 2 vols., each 6s. (George Allen.)

All the stories are here, not the fairy ones alone. That is one point to be noted about the book. Reading Andersen in a practically complete edition like this—for one always forgets to remember his novels—one is struck by the excellence of even his average work. He wrote a little handful of stories that deserve immortality, but as can be seen here, out of the slightest of motives he could make something at least pretty; his talent, his art, never forsook him even when his genius was not alight.

Dr. Sommer's translation is exceedingly good. It is so very simple that you may not see at first its real skill; but read a few of the stories through, and its charm steals over you. It is simple not in the sense that it condescends to children, but with the simplicity of good literature. The translator's work should receive recognition. We hope it may, and that Mr. Gaskin, for all his merits, may not run away with all the praise.

A good many of Mr. Gaskin's drawings for the book will have been seen at the Arts and Crafts Exhibition, where they had an honoured place, and no wonder. The school

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of draughtmanship to which outwardly he belongs, has produced a great deal of work, beautiful regarded as mere decoration, but which set to illustrate tales of real moving human life is unsatisfactory—it delights the eye, but it is not what illustrations should be, a commentary on, an illumination of the text. This cannot be said of the pictures here. While altogether removed from commonplace realism, they are yet instinct with life, with feeling, with humour. The tenderness in "The Loveliest Rose of the World," in "The Bond of Friendship," in "Ib and Christine," and in "The Wild Swans," is quite as remarkable as the beautiful detail, the decorative qualities in "The Marsh King's Daughter," "The Daisy," "The Goloshes of Fortune," and "A Leaf from Heaven," to name only a few. Many words are not needed to express hearty appreciation. The whole hundred of them are pictures not merely to admire, but to linger over with keen delight. The volumes are good specimens of printing. Indeed Mr. Gaskin is only the chief collaborator in the production of two volumes of rare artistic excellence, which have been issued, too, not as *editions de luxe*, but which are within the reach of at least a very great many who value good work.

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[*For illustration, see p.* 6.]

THE LOVELIEST ROSE IN THE WORLD.
From 'Stories and Fairy Tales,' by H. C. Andersen. (G. Allen.)

MORE ENGLISH FAIRY TALES.

Collected and Edited by JOSEPH JACOBS. Illustrated by J. D. BATTEN. (D. Nutt.)

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THE MARSH KING'S DAUGHTER.
From 'Stories and Fairy Tales,' by H. C. Andersen. (G. Allen.)

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By EMMA MARSHALL. 5s. (Nisbet.)

As a rule the particular tastes of boys seem to be more catered for than those of girls in the story-books that are issued every Christmas. Perhaps the secret is that boys' books find a great many of their readers amongst girls.

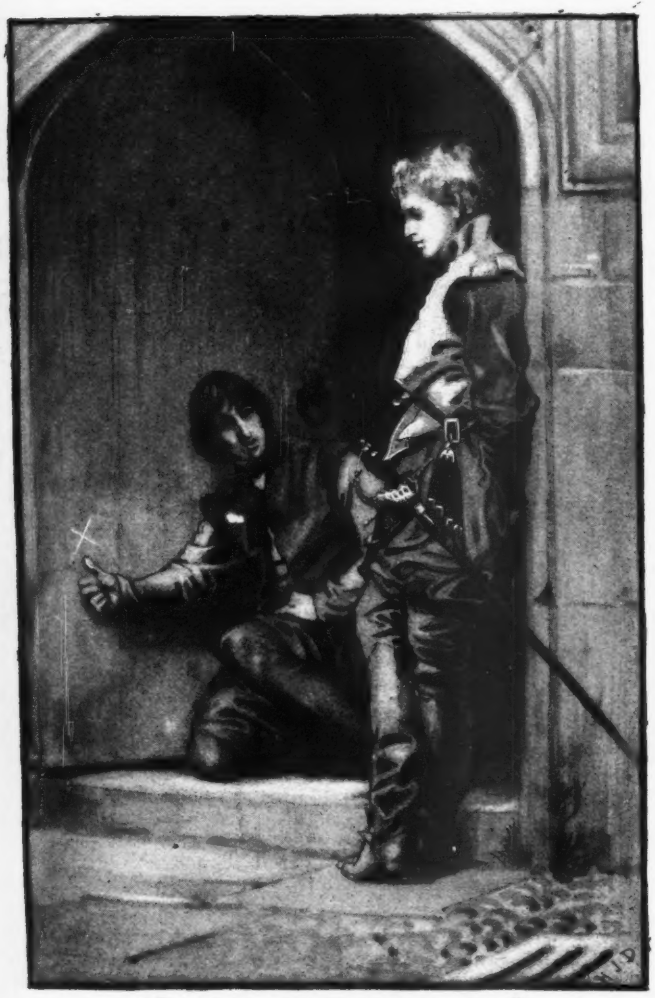
However, among the Christmas story-books of the better class, published by Messrs. Blackie, Nisbet, and some other firms, girls' own special tastes and interests have, it seems, been specially well attended to this time. One of the most attractive of the girls' books we have seen is 'The Close of St. Christopher's,' by that popular writer, Mrs. Marshall. Perhaps the book will specially appeal to the typical modern girl, who in the midst of her stirring, active, vigorous life will be drawn, by very contrast, to take an interest in the quiet, old-fashioned Penelope, whose habits and ways of thought are so different from her own. Brought up in a cathedral town, under the care of her grandfather, a courtly old dean, there is no excitement in her life at all. Yet it is not empty, and Penelope is a charming and sympathetic heroine, whose story all girls will be glad to read.

ST. BARTHOLOMEW'S EVE.

By G. A. HENTY. Illustrated by H. J. DRAPER. (Blackie.)

One cannot uniformly and on all occasions praise Mr. Henty. Grown-up readers or dippers-in to his work are often staggered by the amount of information he contrives to pack into his pages. It sometimes seems to them he gets up his subject better than he makes up his story, but as this criticism does not come from a schoolboy, it is probably of no value. However, we make no such reflection on 'St. Bartholomew's Eve,' which is a really good story. The Huguenot wars provide its incidents, but an English lad, Philip Fletcher, is the hero. Brought up among the French colony at Canterbury—his mother's people were Huguenots—there is a good reason for his enlisting in the Protestant struggle in France. He is a most attractive hero, in his fighting, his religion, and his love-making, always plucky and fine-spirited. Numerous hair-breadth escapes and a happy ending—what more could young people want? Boys, and girls too, are strongly advised to read the book, the best Mr. Henty has provided for them lately. The illustrator, Mr. Draper, should have his share of their gratitude.

THE ODE.
From 'The Close of St. Christopher's.'



"THAT CROSS IS PLACED THERE BY DESIGN."
From 'St. Bartholomew's Eve.'

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By J. C. and A. H. DUNLOP. Illustrated by W. HOLE, R.S.A. (Oliphant.)

Messrs. Oliphant's 'Memorable Edinburgh Houses' (see p. 13) has a serious rival in the shape of 'The Book of Old Edinburgh,' re-issued by the same firm. In this there is space for far more antiquarian lore, as its subject is more limited. It contains many fine, and some very tragic old stories, for every street in Old Edinburgh is paved with romance. Mr. Hole's illustrations in light red tint are charming; they are reminiscences not of buildings alone, but of the life and characters of the old town.

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From 'A Wild Sheep Chase.'

found perhaps in a natural history treatise. Enough to say here that its chase has something entrancing and intoxicating about it, and that it is the sworn enemy of domestic restfulness. At the end he says, "And the *mouflon?* Alas! But what does it matter?" In the delusive chase they caught much else, glances and glimpses of Corsican life and scenery and manners, and the translator in following M. Bergerat's crisp and lively account has kept his pencil sharpened too. This little record of a journey taken by a clever man of letters gives the relieving touches to that darker picture of Corsica which 'Colomba' bequeathed to us. The artist's sketches are exquisitely graceful and suggestive. Isola Rossa is a new town—they build even new towns so in happy Corsica. If we added the verbal description of it, all the world would winter there. Inside and out this is a charming edition of a delightful book, every page of which is enjoyable.

From 'The Flying Trunk' ('The Little Mermaid, and other Tales').

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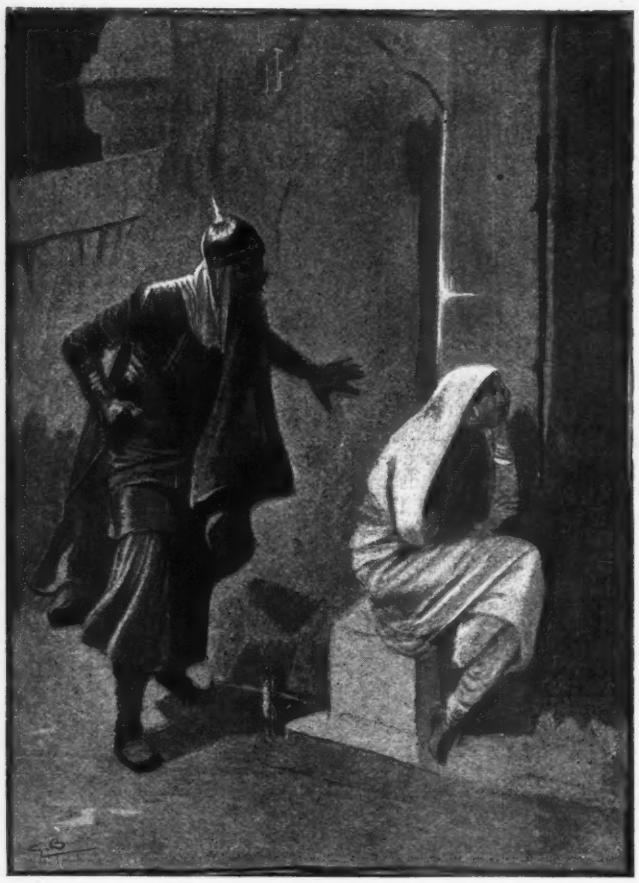
'The Book of Good Counsels' is made up of the best pickings from the Sanskrit Hitopadesa, which has been styled the Father of all Fables. It was translated into all tongues in the ancient world, and from it we have Æsop and Reinike Fuchs. It is a book full of wisdom, of intimate knowledge of human nature, and to this day different versions of it hold sway over Eastern minds. Sir Edwin Arnold made his selection more than thirty years ago, but the book had gone out of print. It was worth reviving, for his version is a skilful one, appealing to Western readers, yet without losing the imagery and the flavour of the East. Æsop was so irritatingly direct. He never took an interesting, roundabout path, and this unimaginative brevity he did not learn from the Hitopadesa. The tales within tales, fables within fables, proverbs in verse, capped by proverbs in verse still more elaborate, are full of ingenuity. 'But that's another story,' is evidently a relic of the Hitopadesa. Mr. Gordon Browne's illustrations to this new edition, including many animal pictures, are



From 'The Book of Good Counsels.'

very good. The one given here illustrates the singularly beautiful tale of 'The Faithful Rajpoot,' which inculcates the dignity and the desirableness of silence in sacrifice.

THE LIGHT OF THE WORLD.

Or, The Great Consummation. By Sir EDWIN ARNOLD. Illustrated after Designs by W. HOLMAN HUNT. 20s. net. (Longmans.)

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"Peace beginning to be,
Deep as the sleep of the sea
When the stars their faces glass
In its blue tranquillity;
Hearts of men upon earth,
From the first to the second birth,
To rest as the wild waters rest
With the colours of Heaven on their breast."

The poet would probably acknowledge that his gentle verse is a kind of obligato to Mr. Holman Hunt's wonderful series of pictures. There are here reproductions of some of the most important of that painter's works — The Light of the World (a photo-intaglio plate, executed by the Autotype Company), The Shadow of Death, The Finding in the Temple, The Triumph of the Innocents, The Plains of Esdraelon, and others. The new designs by Mr. Holman Hunt specially prepared for this work are hardly less interesting, and the publishers and the engravers, Messrs. Walker and Boutall, are to be congratulated on the remarkable success of the reproduction. The book is an artistic delight, a gift-book of no ordinary beauty and interest. Only one or two of the illustrated books of the year can compete with it in value and in charm.

ATHENA PARTHENOS.
(From 'Pictures of Greek Life and Story.')
[*See p.* 3.]

THE IMPORTUNATE NEIGHBOUR. (From 'The Light of the World.')

THE MAGAZINE OF ART.

(Cassell.)

The *Magazine of Art* has kept its place in popular esteem, mainly because it has been catholic. It represents no particular school, and though generally responding to popular taste, the lesser known art and artists have always been given their chance in it. In this particular volume there is much to delight, and it has some special points of attraction. Among the articles that call for particular mention are those by Mr. Theodore Watts on 'The Portraits of Tennyson'; Mr. Alma Tadema on 'Art in its Relation to Industry'; a series by Mr. Wedmore on 'British Etching'; Mr. Wilfrid Meynell on 'The Portraits of Cardinal Manning'; the Editor on 'Daniel Vierge'; and Prince Karageorgevitch on 'Dagnan-Bouveret'; Mr. Swinburne's 'Carols of the Year' should also be noticed. But it is as a picture-book — one of the very best picture-books of the year—that its real interest lies.

ST. ANNE.
From the painting by Leonardo da Vinci, in the Louvre, Paris. From a photograph by Braun, Paris.
(Magazine of Art.)

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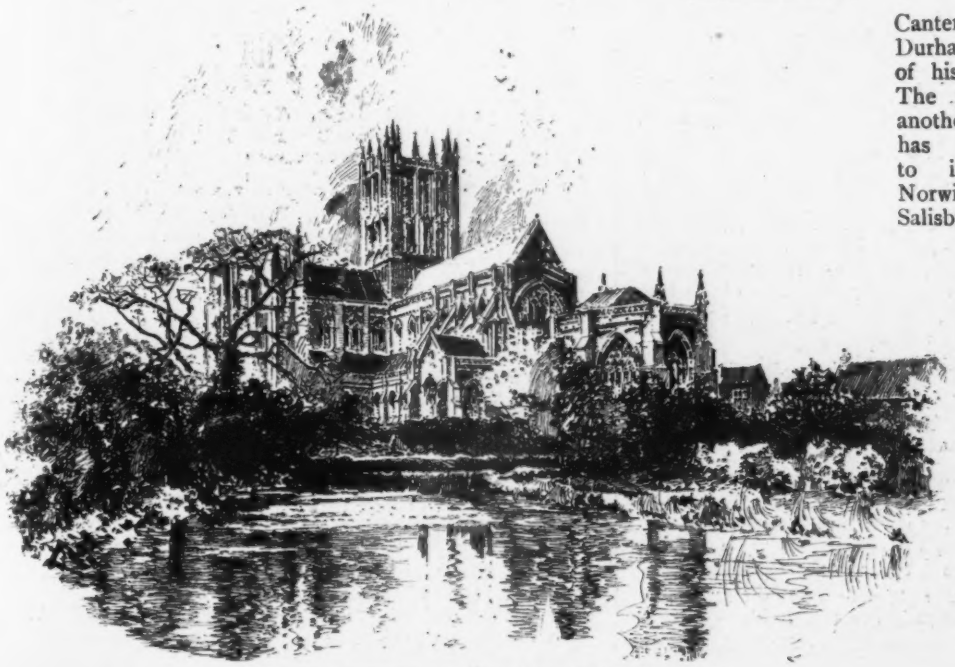
By FREDERIC FARRAR and Others. With Illustrations by HERBERT RAILTON and Others. 3s. 6d. (Isbister.)

There is no technical architectural instruction in this volume, and the historical information has been cut down to the amount that can be conveniently carried in an intelligent sight-seer's memory. Yet the essays on the Cathedrals are written by men who know them from daily association. Archdeacon Farrar writes of Westminster, Canon Fremantle of Canterbury, Canon Talbot of Durham, the Dean of Gloucester of his own church, and so on. The publishers mean to issue another volume soon, for it has been found impossible to include here York, or Norwich, or Worcester, or Salisbury. They are delightful essays, very readable, written with a quiet enthusiasm becoming the peaceful, beautiful precincts where they have been mostly penned. In one or two cases the reproduction of the pictures has not been so successful as might have been desired: the effect is spotty. But on the whole they are everything that could be desired in a book at so popular a price, and in all cases the artists have selected their points of view excellently.



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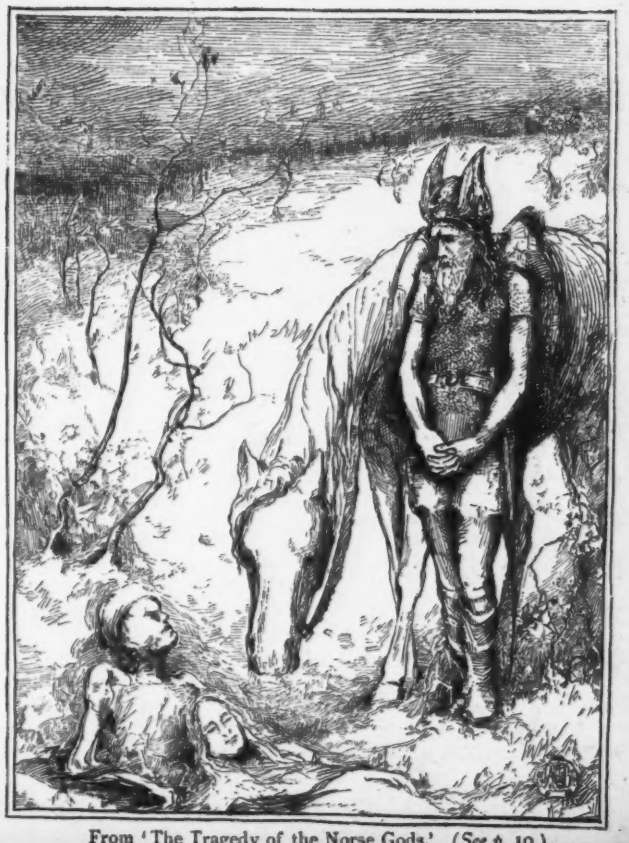

From 'The Tragedy of the Norse Gods.' (*See p.* 10.)

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Mr. Harrison has allowed himself here rather more space to be anecdotal than in his book on Edinburgh (noticed on p. 13); but both books are arranged on the same plan. The compiler acknowledges his debt to the reminiscences of 'An Englishman in Paris,' which have supplied him with a great deal of tradi-

tions and gossip about celebrities. The book, though wanting revision, would be a delightful companion to a holiday-maker in Paris, who would find the routes of his excursions conveniently mapped out, and much entertaining chat about famous persons to lead him on. It is excellently printed, and the little pictures are very cleverly drawn.

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From 'With Thackeray in America.'

artist, his note book was a sketch book, and the best and most pointed stories in his book are pictorial ones of cities and men, street scenes and social functions. He took constant pen-and-ink sketches, and he has made us familiar with the features of many notable men who did honour to Thackeray—Horace Greely, Theodore Parker in his pulpit, Washington Irving, G. W. Curtis. The letterpress also is sufficiently interesting, including an amusing reference to Barnum's desire to exploit the great novelist. The little sketch given here was done on the occasion of his visit to Harper's the publisher's office, the time of his famous greeting to the publisher's little girl—"So this is a pirate's daughter."

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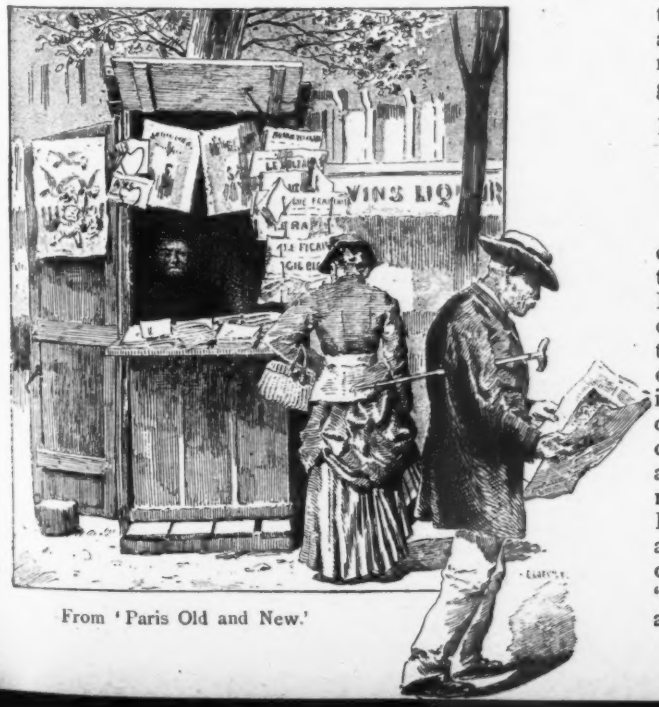

From 'Paris Old and New.'

information, historical and architectural, but the book does not ignore such matters as the Paris cook, the Paris rag-picker, student, and bohemian. It is full of practical information for strangers or residents, but it is not a guide book in the ordinary sense, being far fuller, and straying into by-paths where guide-books cannot afford to go. Of the very numerous illustrations, perhaps the characteristic street scenes, one of the smaller of which we give here, are the most interesting in a very full collection.

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"Well, friend, where a' you going, hay? What's your name, hay? Where do you live, hay?—hay?"
"*Royal Affability.*"
(From 'English Caricaturists.')

John Leech, Rowlandson, Paul Sandby, Robert Seymour, W. M. Thackeray, and G. M. Woodward. It is a fascinating book regarded either as an exhibition of English humour or of the course of popular politics. The caricaturists are fully illustrated by some of their best specimens. We have selected two smaller pictures by James Gillray, who so admirably and so good-naturedly made fun of a popular public personage of his day.

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The names of Vondel and Cats, only the names, are all that average English readers know of Dutch literature. True, they may very likely have read the novels of a living Dutchman, but then he has kindly written in English. When therefore one reads the names of the contributors to this volume and their biographical notices, it is with a sense of complete unfamiliarity, a feeling which need not be scornful of Holland though it cannot be self-reproachful. Reading the selection all through, one comes to the conclusion that the humour of Holland is not perhaps very fine in quality, that it is a little ponderous. But at least one is never bored by desperate attempts at fun; and apart from the quality of humour, one is much struck by the evidence that in Holland during the present day there is a genial literature, of which we have known nothing at all. The pictures, just on the verge of caricature mostly, are very cleverly drawn.

From 'The Humour of Holland.'

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sturdy, fresh, and wholesome. The pictures also, by Mr. Moir Smith, will appeal to them, and indeed the only

From 'The Icelander's Sword.'

feature their elders need point out is the design of the beautiful initial letters at the beginning of the chapters.

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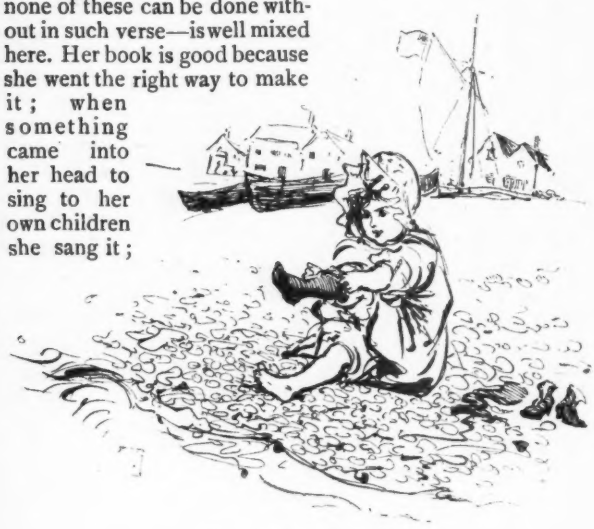

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and the good songs, those the children and herself remembered, have been gathered up here. We don't mean that Mrs. Strachey is a rival to Mr. Stevenson, but her songs are genuine, and children will find tunes for them readily. They have been illustrated charmingly, but too sparingly, by Mr. Jacomb Hood.

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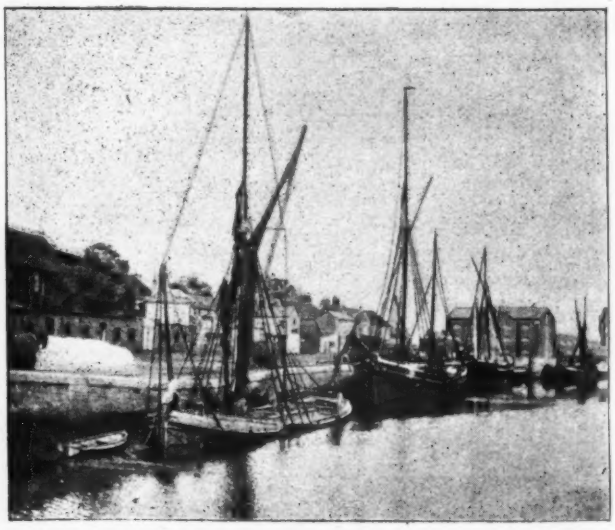

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